

M E L O D Y PICTURES

Volume 2

for
Little Players

by

Margaret R. Martin

Price Sixty Cents

The John Church Company
Cincinnati New York London



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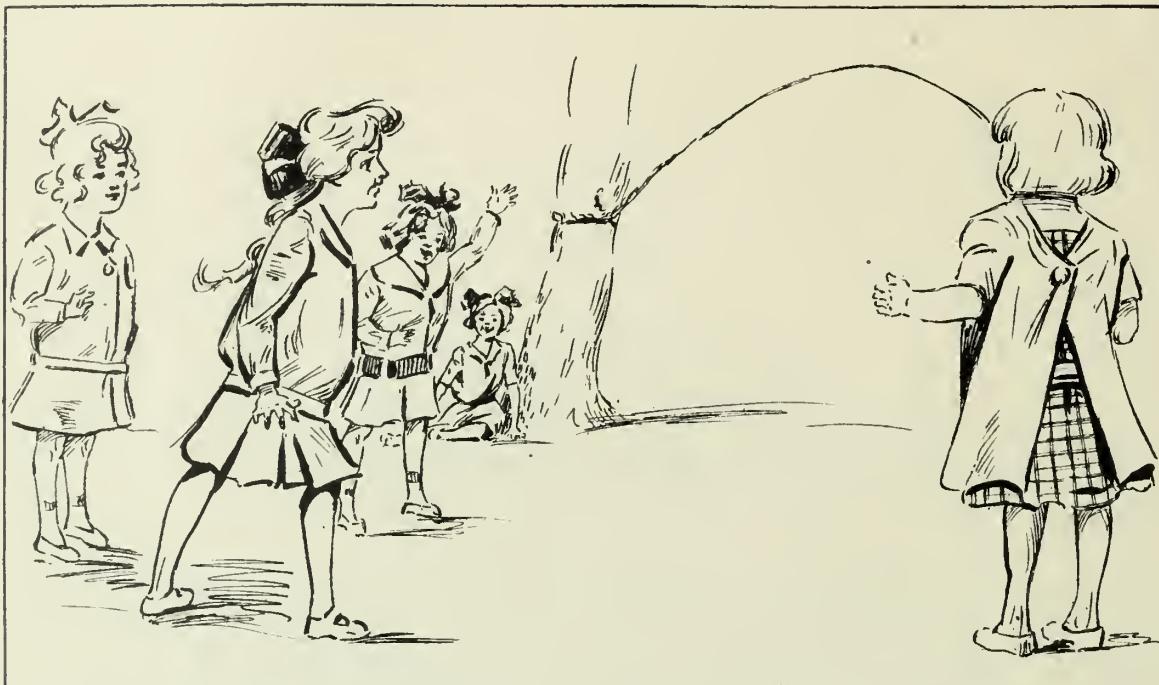
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Introduction

This Second Book of Melody Pictures,— which embodies the same teaching methods as those employed in the use of the first book of the series,— is not, in any sense, a graded course of studies, though each little piece, as a separate number, not only involves the study of some especial point in technique necessary to the pupil's progress, but also is intended to develop his powers of *expression and interpretation*.

The fact that children love a "picture", or a "story", needs no demonstration, and there is nothing especially new in the idea of the rhymes and sketches which accompany the musical numbers in this book. These rhymes do not indicate the *rhythm* of the melodies, (excepting in the "Spinning Song", the "Hunting Song", and the "Minuet"),— but the "story" in them is a stimulant to the imagination, and through the simplicity and familiarity of their subject matter does the childish mind develop an appreciation of the musical phrase as the *expression of an idea*, and also an intuitive analysis and understanding of it.

Margaret R. Martin



Jumping the Rope

In the following study the rhythm suggests the turning of the "jumping rope."

The responsibility of turning the rope, very evenly and steadily, rests upon the pupil.

Preparatory phrase, to be transposed:

Stead-i-ly, steady, turn-ing the rope.

We jump the rope, just you and I,
To see who jumps the best we try,
But Baby Sister, standing by,
She tries to jump, and then oh my!
She stops the rope!

She laughs, she doubles up in glee!
We must begin again, you see,
So if our turner and the tree
Will turn again for you and me
We'll jump the rope!

Jumping the Rope

1

"She stops the rope"

Spinning Song

(The accompanying verses indicate the rhythm of the music, and can be sung to it if desired.)

Spinning, spinning, all day long,
It was a very pleasant song,
The whirring, whirring, purring, purring
Of the busy spinning wheel.

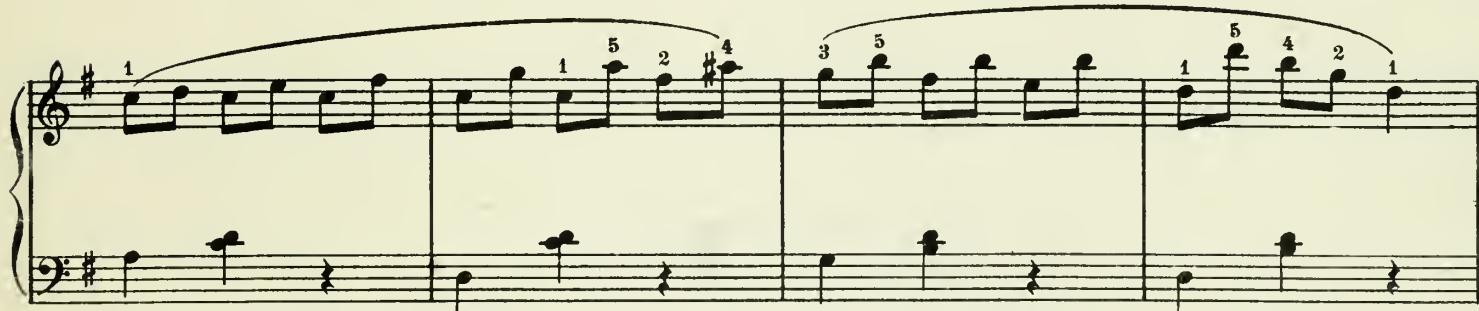
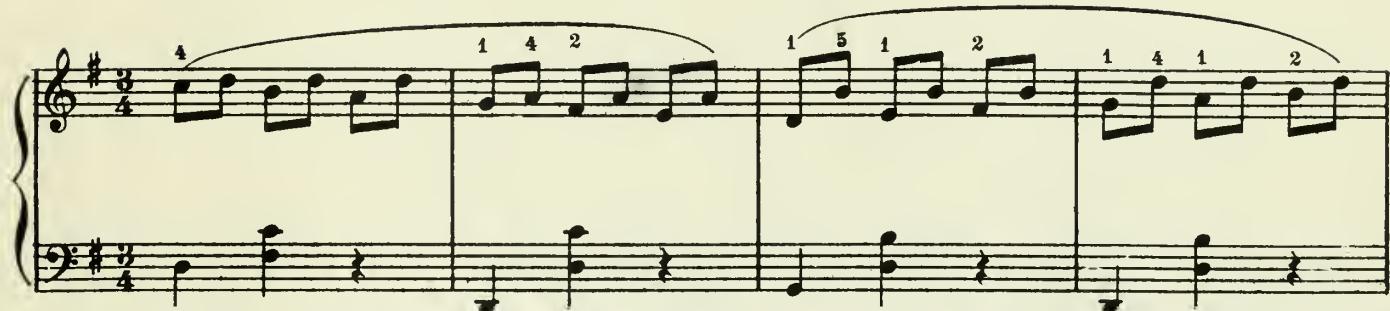
As round and round, so fast it flew,
And ever longer, stronger grew
The thread that Grandma used to spin
On the busy spinning wheel!

The musical score consists of five staves of piano sheet music. The top staff shows two hands playing chords. The second staff shows the right hand playing eighth-note patterns. The third staff shows the left hand playing eighth-note patterns. The fourth staff shows the right hand playing eighth-note patterns. The fifth staff shows the left hand playing eighth-note patterns. The lyrics are written below the first staff, corresponding to the first verse. The second staff corresponds to the second verse. The third staff corresponds to the third verse. The fourth staff corresponds to the fourth verse. The fifth staff corresponds to the fifth verse. The music is in common time, with various dynamics and fingerings indicated.

Swinging

Swing me high, swing me low,
 Just as far as the swing will go!
 Swing me low, swing me high,
 Then I'll "let the old cat die!"

3





Hunting Song

Blow you the horn! blow you the horn!
 Ready! We're off to the chase!
 Gallop, a-gallop, skim over the ground!
 Taking the fence and the ditch at a bound!
 The barking of dogs, the shouting of men,
 Make glorious song of the hunt, sir!

(The Horn)

4 { *mf*

6 8 6 8

3 2 1 > 5

L.H.

2 5

6 8

6 8

6 8

6 8

("Gallop, a-Gallop")

2 1 > 5 4 3

6 8

6 8

6 8

6 8

4 5 4
2
4 1 2
4 3 2 1
4

3 2 1 5
2
4 2 1
5 2

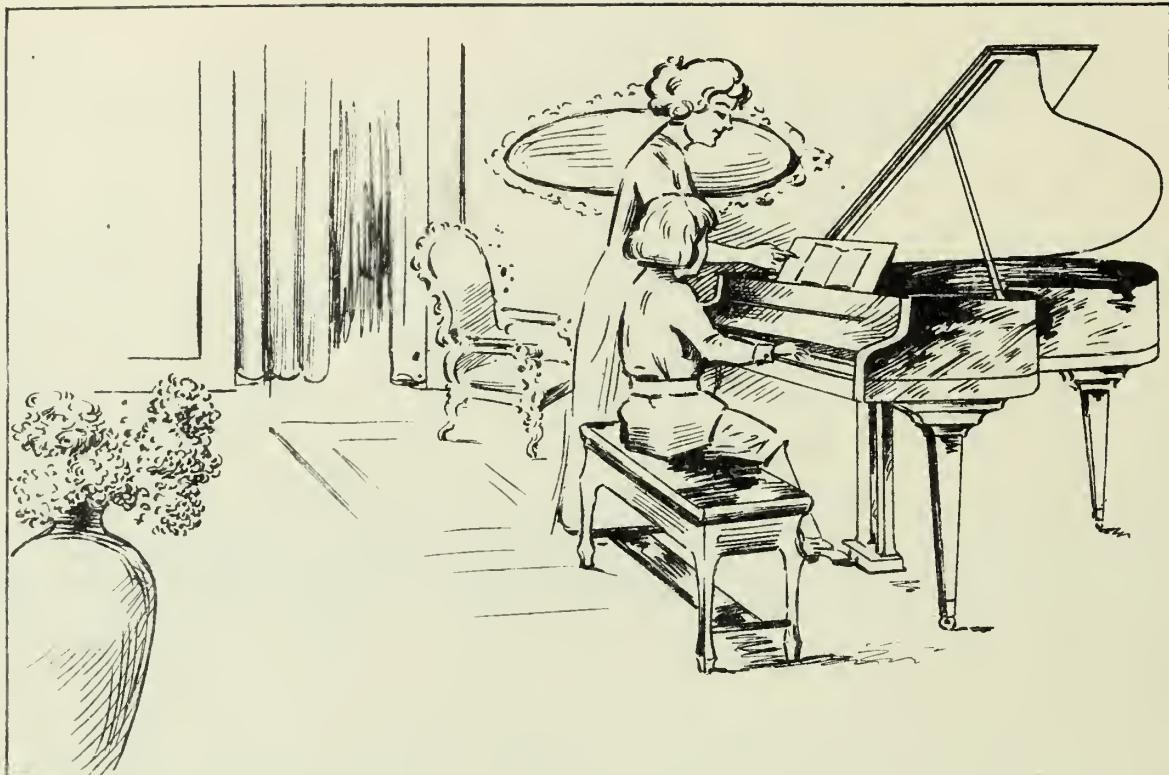
mf
slower
(in time)

4
2
4 3 1 2

f
f

2 1
2 5
2 1

mf



Question and Answer

To the Pupil:

As you play this music, dear,

Find the "questions," one by one.

If you listen you will hear

The "answers," too, before you're done!

Question and Answer

5

1 4 2
mf
p

1 4
2 3 1
p
5 4 1
2
2

5
5

1 2 1 2 1
mf
slower
p

The Evening Bell

(A Pedal Study)

The pedal is used throughout this number in order that a *smooth legato* may be obtained in the accompaniment of broken chords. It is presumed that the pupil has had previous training in the careful use of the legato, or sustaining pedal, and is able to produce the desired legato without any *blurring, or overlapping of tones.*

Musical score for piano, page 10, section 'The Evening Bell'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 6 starts with a dynamic *mf*. The right hand (R.H.) plays a broken chord with fingers 4, 5, 4, 2, 1. The left hand (L.H.) holds a note. The right hand then plays a sixteenth-note pattern with fingers 5, 4, 2, 1. The left hand joins in with a sixteenth-note pattern. The right hand then plays a single note with finger 3, followed by a sustained note with finger 1. The dynamic *p* is indicated.

Andante cantabile

Continuation of the musical score for piano, page 10. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The dynamic *mf* continues. The right hand (R.H.) plays a broken chord with fingers 5, 4, 2, 1. The left hand (L.H.) holds a note. This pattern repeats five times, with the right hand playing the broken chord and the left hand holding a note. The dynamic *p* is indicated.

Continuation of the musical score for piano, page 10. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The dynamic *p* continues. The right hand (R.H.) plays a broken chord with fingers 3, 2, 5, 1, 4, 3. The left hand (L.H.) holds a note. This pattern repeats five times, with the right hand playing the broken chord and the left hand holding a note. The dynamic *p* is indicated.

Continuation of the musical score for piano, page 10. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The dynamic *p* continues. The right hand (R.H.) plays a broken chord with fingers 2, 3, 4. The left hand (L.H.) holds a note. This pattern repeats five times, with the right hand playing the broken chord and the left hand holding a note. The dynamic *p* is indicated.

The image shows five staves of piano sheet music. The top staff uses a treble clef and has a key signature of one flat. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Measure 1 starts with a dynamic of *mf*. Measures 2-5 show a repeating pattern of eighth-note chords. Measure 6 begins with *poco rit.*. Measures 7-10 show a similar pattern. Measure 11 begins with *mf*. Measures 12-15 show a pattern of eighth-note chords. Measure 16 begins with *p*. Measures 17-20 show a pattern of eighth-note chords. Measure 21 begins with *p*. Measures 22-25 show a pattern of eighth-note chords. Measure 26 begins with *p*.

The Minuet



'Tis an old-fashioned dance,
Very stately and slow,
It was danced first in France,
By the King, long ago!
When he stepped to the music
(Which begins upon "three")
Bowing low to his partner,
'Twas charming to see!



Moderato

7

'Tis an old-fash-ioned dance, Ver-y state-ly, and slow,
(Legato)

Musical score for piano, showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is one flat. Measure 7 starts with a dotted quarter note followed by an eighth note. The right hand plays a series of eighth notes with fingerings: 5, 1, 5-4, 2, 3, 1, 4, 1. The left hand provides harmonic support.

Musical score for piano, continuing from measure 7. The right hand plays a series of eighth-note chords. Fingerings include 5, 3, 4, 2, 3. The left hand provides harmonic support.

"Bowing low to his partner"

Musical score for piano, showing a melodic line for the right hand. Fingerings include 1, 2, 1, 3, 4, 5, 2, 4, 5. The left hand provides harmonic support. A dynamic marking "a tempo" is indicated above the right hand's line. Pedal markings "Ped." and "*" are shown at the end.

Più mosso

Musical score for piano, continuing from the previous section. The right hand plays a rhythmic pattern of eighth and sixteenth notes. Fingerings include 3, 1, 5, 2, 3, 5, 3, 1, 3. The left hand provides harmonic support. Pedal markings "Ped.", "*", "Ped.", "*", "Ped.", "*", "Ped.", "*" are shown at the end.

Musical score page 13, measures 1-4. Treble and bass staves. Measure 1: Treble has eighth notes, bass has quarter note. Measure 2: Treble has sixteenth-note patterns, bass has quarter notes. Measure 3: Treble has eighth notes, bass has quarter notes. Measure 4: Treble has eighth notes, bass has quarter notes. Pedal (Ped.) markings are present under the bass notes.

Musical score page 13, measures 5-8. Treble and bass staves. Measure 5: Treble has eighth-note pairs, bass has quarter notes. Measure 6: Treble has eighth-note pairs, bass has quarter notes. Measure 7: Treble has eighth notes, bass has quarter notes. Measure 8: Treble has eighth notes, bass has quarter notes. Pedal (Ped.) markings are present under the bass notes.

Musical score page 13, measures 9-12. Treble and bass staves. Measure 9: Treble has eighth-note pairs, bass has quarter notes. Measure 10: Treble has eighth notes, bass has quarter notes. Measure 11: Treble has eighth notes, bass has quarter notes. Measure 12: Treble has eighth notes, bass has quarter notes. Pedal (Ped.) markings are present under the bass notes. Ritardando (rit.) is indicated above the treble staff in measure 9. *a tempo* is indicated above the treble staff in measure 10.

Musical score page 13, measures 13-16. Treble and bass staves. Measure 13: Treble has eighth-note pairs, bass has quarter notes. Measure 14: Treble has eighth-note pairs, bass has quarter notes. Measure 15: Treble has eighth-note pairs, bass has quarter notes. Measure 16: Treble has eighth-note pairs, bass has quarter notes.

Musical score page 13, measures 17-20. Treble and bass staves. Measure 17: Treble has eighth-note pairs, bass has quarter notes. Measure 18: Treble has eighth-note pairs, bass has quarter notes. Measure 19: Treble has eighth-note pairs, bass has quarter notes. Measure 20: Treble has eighth-note pairs, bass has quarter notes. Pedal (Ped.) markings are present under the bass notes. Ritardando (rit.) is indicated above the treble staff in measure 18. *a tempo* is indicated above the treble staff in measure 19.

The Gavotte

Another very old French dance, and, like the Minuet, it is graceful and dignified. The *movement*, — (in $\frac{4}{4}$ metre) is more lively, however, and the music begins upon the *last half of the measure*, and ends upon the *first half*.

Fingerings: 5421, 5, **p**, *mf*, 1214.

Fingerings: 3, 1214.

Fingerings: 1231, 32, *rit.*, *a tempo*.

Fingerings: 3, 12, 14-2.

Fingerings: 11, 2, 5, 5421.



Butterfly Waltz

9

mf

3/4

Sheet music for piano, three staves. The first staff shows right hand fingerings (1, 2, 3, 4) over a melodic line. The second staff shows left hand chords. The third staff shows bass notes.

3/4

Sheet music for piano, three staves. The first staff shows right hand fingerings (3, 1, 3, 1) over a melodic line. The second staff shows left hand chords. The third staff shows bass notes.

3/4

Sheet music for piano, three staves. The first staff shows right hand fingerings (1, 2, 3, 1) over a melodic line. The second staff shows left hand chords. The third staff shows bass notes.

Sheet music for piano, 6 staves:

- Staff 1 (Treble):** Fingerings 3-1-3, 2-4, 4.
- Staff 2 (Bass):** Fingerings 2-4, 3.
- Staff 3 (Treble):** Fingerings 3, 1-3, 3.
- Staff 4 (Bass):** Fingerings 2-4, 3-1-3, dynamic *Ped. **
- Staff 5 (Treble):** Fingerings 3, 3, 2, 4, 1, dynamic *R.H.*, 2, 3, 4, 3, 2, 1, dynamic *L.H.*, 4-1, 5-2.
- Staff 6 (Bass):** Fingerings 2, 2-4-3, 1-2, 2, 2-4-3, 1-2.
- Staff 7 (Treble):** Fingerings 2-4-3, 1-2, 3, 5, 2, dynamic *mf*, 5, 2.
- Staff 8 (Bass):** Fingerings 2-4-3, 1-2, dynamic *Ped. **, 5, 2, dynamic *Ped. **.
- Staff 9 (Treble):** Fingerings 2, 4, 1-5, 3, 1-2-1, 4.
- Staff 10 (Bass):** Fingerings 2, 4, 1-5, 3, 1-2-1, 4.

Performance instructions: *Ped.*, ***, *R.H.*, *L.H.*, *mf*.



Musical score page 18, measures 4-5. The treble staff continues with eighth-note patterns. The bass staff begins with a dotted quarter note followed by eighth-note patterns. Measures 4 and 5 end with repeat signs (double vertical lines).

Musical score page 18, measures 6-7. The treble staff starts with a dotted quarter note followed by eighth-note patterns. The bass staff begins with a dotted quarter note followed by eighth-note patterns. Measures 6 and 7 end with repeat signs (double vertical lines).

Musical score page 18, measures 8-9. The treble staff starts with a dotted quarter note followed by eighth-note patterns. The bass staff begins with a dotted quarter note followed by eighth-note patterns. Measures 8 and 9 end with repeat signs (double vertical lines).

Piano sheet music in G major (two sharps). The right hand plays eighth-note patterns with fingerings: 1 3, 2 4, 1 4, 3 1 3 4. The left hand provides harmonic support with sustained notes and chords.

Piano sheet music in G major (two sharps). The right hand continues with eighth-note patterns and fingerings: 1 4, 3 1 3 4, 2 4, 3 1. The left hand provides harmonic support.

Piano sheet music in G major (two sharps). The right hand plays eighth-note patterns and the left hand provides harmonic support.

Piano sheet music in G major (two sharps). The right hand plays eighth-note patterns with fingerings: 3 1 3, 2, 4. The left hand provides harmonic support. Pedal points are marked with asterisks (*). Fingerings for the left hand (L.H.) are shown: 1 2 3, 4 3, 4 1, 5 2.

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By

Jessie L. Gaynor

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Every teacher who has taught young beginners will recall the time and attention devoted to the continual correction of the hand position and movement of the fingers. The FINGER PLAYS, little song games, whose words suggest the proper movement of the fingers, and whose rhythm controls that movement, prepare the child so well before going to the piano, that when he does, hand and finger positions have been thoroughly learned.

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